



Illinois English Bulletin

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Studies in Staff Utilization and
Use of Teaching Talent

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A Feature Writer Defines His Art

By SAUL PETT

I'm supposed to tell you something about feature writing.

I feel about as comfortable as a condemned man called upon to lecture the firing squad on marksmanship.

Everything I say can be held against me. There are no rules about writing I can think of that I don't break—even my own rules. There are no generalizations about writing that are fool-proof, except the one I just made.

Now let me generalize.

All sermons on writing that inhibit the writers are worse than the sins they're trying to correct. Before it's finished, good writing always involves a sense of discipline but good writing begins in a sense of freedom, of elbow room, of space, of a challenge to grope and find the heart of the matter, of an invitation to say it differently if the thing needs to be said differently but never just to be different. Good writing begins with the impetus of one individual, the writer. The good writer does not write for the reader or the bureau chief or Gallagher or the writing committee, he writes for himself. Good writing is self-expression. This above all to thine own

Saul Pett is one of the best writers of the Associated Press. He developed "A Feature Writer Defines His Art" for a meeting of the AP chiefs of bureau; its broad interest led to its publication in AP Newsfeatures Report, April 1, 1960. We appreciate the generosity of the Associated Press, who through the intercession of Buryl Engleman, editor of the Decatur Herald and Review, makes publication of this feature possible.

self, et cetera. If you want to get pompous, you can call it integrity. But it is a practical matter. If it isn't self expressive, it isn't fun, it isn't good, and why not go into another racket and make more dough and sit back and laugh at these poor tormented slobs trying to write?

Good writing is torment and anybody who is ashamed of it, who says that torment isn't professional, who cringes from the word "creative" as if it were a horrible tag applied only to queers and poets and to rough, tough newspapermen, is in the wrong century.

Remember how it used to be the mark of a professional to whip through a feature like he was blowing it out of one nostril, to march across the street, have a drink and then brag about how he knocked off those 500 dancing words in 14 minutes with only three facts to begin with?

Well, you and I know that we're all in another league now or should be. The reader wants more today—and I suspect he was never that stupid to begin with, anyway—and the woods are full of competitors ready to give him more.

Fast Brush Not Good Enough

We can no longer give the reader the fast brush. We can no longer whiz through the files for 20 minutes, grab a cab, spend 30 minutes interviewing our subject, come back to the office, concoct a clever lead that goes nowhere, drag in 15 or 20 more paragraphs like tired sausage, sprinkle them with four quotes, pepper them with 14 scintillating adjectives all synonymous and then draw back and call that an incisive portrait of a human being.

Today the reader wants more in his features. Over his second or third Sunday cup of coffee, he wants to be drawn by substance. He wants meat on his bones and leaves on his trees. He wants dimension and depth and perspective and completeness and insight and, of course, honesty.

After 500 or 1,500 or 2,500 words, the reader wants to know more about a man's personality than that he is "mild-mannered" or "quiet" or "unassuming." Hell, Willie Sutton, the bank robber, is mild-mannered, quiet, unassuming. So is Dr. Albert Schweitzer.

Preparation Is Essential

How can you write about a man without knowing what others have written about him? How can you write about a man without

knowing what others think and know of him? How can you write about a man without interviewing him at great length and in great detail and in such a way that he begins to reveal something of himself? How can you interview him that way without planning a good part of your questioning beforehand?

How, when you've collected all you're going to collect, how can you write about a man without thinking long and hard about what you've learned? How can you write about a man without writing about the man, not merely grabbing one thin angle simply because it makes a socko anecdotal lead and leaves the essence a vague blur?

How can you write about a man simply by telling me what he says without telling me how he says it? How can you write about a man simply by telling me what he is without telling me what he is like or what he'd like to be? How can you write about a man without telling me what he is afraid of, what he wishes he could do over again, what pleases him most, what pleases him least, what illusions were broken, what vague yearning remains? How can you write about a successful man without telling me his failures or about any man without somehow indicating his own view of himself?

How can you write about a man without being there? I don't simply mean being there in the reporting, but being there in the writing. For our purposes, when a huge tree falls in the forest and there is no one to hear it, there is no sound. For our purposes, a story about a man without the writer being in it is a story about no man.

Feature stories without the writer in them are as meaningless as a rimless zero. You cannot capture the feeling of a man without reacting to him. You cannot tell me about him without telling me your reactions and impressions and you can't do that until you think hard and add it all up.

The Writer Needs A Viewpoint

Without a viewpoint, the writer's separate little facts, his quotable quotes, his stubborn statistics, his bouncy biographical data, his clever alliterations, his flashy touches are all so much trivia, strung together without purpose, without shape, without effect.

It makes no difference what you're writing about—a man, a town, a country, an administration, an issue, a team of jugglers, a

school of piranha. Put yourself there, buster, and take me with you.

All good stories, all good writing, are but two sides of the same coin. How is this man different from me, how is he like me? Me, me, me. Me, the writer, Me, the reader. Don't just tell me how much the circus midget earns a week. Tell me about his difficulties in living in a world built for taller people like me—how he reaches up to the box to mail a letter, how he makes the high first step of a bus.

Give me the extraordinary and give me the ordinary. Does the richest man in the world have everything he wants? Does he bother to look at the prices on a menu at all? That strange, remote, isolated little village way up in the Canadian bush. Don't just tell me about the polar bears and the deer. Tell me, buster, how do they get a suit cleaned there?

Tell me the large by telling me the small. Tell me the small by telling me the large. Identify with me, plug into my circuit, come in loud and clear. Don't give me your high-sounding abstractions about foreign aid. Tell me, buster, what's it going to cost me? Will it help me sleep better—can I worry less about the big bomb, will it mean, maybe, my son won't be drafted, or at least his son?

Don't Skirt The Hole: Fill It

And, of course, don't leave me gaping through holes in your story. You know, I think the worst phrase ever developed in the newspaper business is "Well, write around it." In other words, there's a big hole in our information, let's fudge it, let's throw some grass over it, let's obscure it and quickly get on to the next thing.

This phrase and attitude may, of course, be necessary in some spot stories. It should rarely be necessary in preparing a good feature. If we don't have the missing fact, you can bet somebody else will.

Don't tease me unless you can deliver, baby. Don't tell me the situation was dramatic and expect me to take your word for it. Show me how it was dramatic and I'll supply the adjective. You say this character is unpredictable? When, where, how? Give me the evidence, not just the chapter headings.

All this, of course, takes time, and time is what you and your

staff have least of. I can't help you there. Go see Gallagher or the chaplain.

But I do have a nasty suggestion. Want to separate the men from the boys? Give a man a good feature assignment and then taken away all his alibis in advance. Tell him he has all the time he needs. Tell him if the first two interviews don't do it, he can go back again. Tell him, all we want is the best story he can do.

This, of course, is a dirty thing to do to a writer and leaves him utterly defenseless at his typewriter. Anyway, it's worth a try. You might find some good feature writers that way. You might also find that a writer stripped completely of his alibis will beg to go back to spot news, never more to stray.

But the larger point I'm trying to make is this. The fully dimensional human viewpoint cannot be matched by any machine. The eye of man is still sharper than the eye of a television camera because it is linked to a brain and a heart.

Pygmalion to the Rescue

By ALICE E. TOLLE

Head of Department of English, Oakland Community High School

"Why can't the English learn to speak?"

This is the withering wail of George Bernard Shaw—albeit third hand by way of Professor Henry Higgins, main character; via Rex Harrison, leading actor; via *My Fair Lady*, Jay Lerner's musical adaptation of *Pygmalion*.

Shaw's classic complaint is immortalized in these lyrics sung by Professor Higgins, scholar of speech, as he contemplates the slovenly cockney flower vendor, Eliza:

Look at her! A prisoner of the gutter,
Condemned by every syllable she utters.
By rights she ought to be taken out and hung
For the cold-blooded murder of the English tongue!
. . . This is what the British population calls
"an elementary education"!

Hear them down in Soho Square, dropping *h*'s everywhere,
Speaking English any way they like. . . .

An Englishman's way of speaking absolutely classifies him,
The moment he talks he makes some other Englishman despise him.

There are even places where English completely disappears.
In America, they haven't been using it for years!

Why can't the English teach their children how to speak?
 Norwegians learn Norwegian, the Greeks are taught their Greek.
 Arabians learn Arabian with the speed of summer lightning,
 The Hebrews learn it backward, which is positively frightening!

WHY CAN'T THE ENGLISH

WHY CAN'T THE ENGLISH

WHY CAN'T THE ENGLISH—LEARN—TO—SPEAK?

Thus did Bernard Shaw, in the words of Professor Higgins, put the question squarely to the British. I pose a similar question to Americans: *Why can't Americans learn to speak?*

The continuing poor speech of my high school students is of concern to me. I use the phrase "continuing poor speech" advisedly. Most of the students who enter our high schools graduate four years later abusing their language with about the same thoroughness that they did when they were freshmen. Oh, yes! My students can choose accurately which usage is correct, on paper—that is. (Beloved workbooks!) They make an *A* on a workbook Mastery Test by correctly underlining participles, pronouns, prepositions, or adjectives. But these same students will rush from the rarified air of my English classroom and exhale the old familiar fumes: "I've drank, he throwed, hisself, him and me are going, where is it at?" and "he swims real good"!

Why *can't* we teach them to speak?

My answer is because we *don't* teach them to speak! It is because of this failure that I am concerned; our English language is inherently beautiful and strong; but as our students use it, it is sick—very sick. I hope their negligence may be overcome. I have a few theories to share. The inspiration for one of my remedies came straight from *Pygmalion*.

To Shaw, or Professor Higgins or *Pygmalion* or *My Fair Lady*, however I symbolize it, goes the credit for striking the spark which set off a mild explosion in my classroom. This catharsis began with a miniature revolt on my part. Once too often had I reached into my desk drawer for a straight pin only to learn that the student in my class had asked to borrow a *pen*, not a *pin*. I slammed the drawer, noisily closed the book on poor Milton and his blindness, and went forth to do battle with that class armed only with desperation, zeal, and a Professor Higgins-like belief that the secret of good speech lies in the constant repetition of good speech.

Up and down the rows I went that morning—drilling, drilling, practicing, practicing—making each student in turn imitate as nearly as possible the sounds I made. This procedure developed:

“Pronounce after me, *eh, eh, eh*; now *you* try it; that’s better; now try it again! again! again! Notice where your tongue is now, and how your jaws are placed.” (Here I illustrated, contorting my facial muscles to exaggerate the proper position, probably looking ludicrous in the attempt. My students began to enjoy this. Teacher was dramatizing a method; she was putting on a floor show. Here was something different and interesting in English class. They began to enter into the spirit.)

On I went: “Now pronounce the short *i* sound in *sin*. Say *ih, ih, ih*; repeat after me as I say it; now go back to *eh*; say *eh, eh, eh*; as in *dead*, or *bed*, or *red*.” Et cetera, et cetera. Drill, drill, practice, practice, on those two sounds alone for the rest of that period!

The next day I tackled the long *i* sound as in *iron* which is pronounced by so many of my students, *arn*.

One of the surprising by-products to this drill was the class reaction. They liked doing it! Their ears had to be trained. These teen-agers had not been aware that their pronunciations were off-key; but once I convinced them that their speech was slovenly and that later they might be judged by slipshod English, they entered into the drills with enthusiasm. I suggested that they begin to listen more critically in their own homes and in other classrooms to become sensitive to speech habits. I asked them to listen to radio and television announcers or commentators and to decide for themselves what makes John Daly a master of English, what makes him a top man in his field.

Later, and as a bit of ice cream in our menu, I plan to play two numbers from *My Fair Lady*: “Why Can’t the English Learn to Speak?” and “The Rain in Spain.” I plan, also, to use a tape recorder for class practice in individual letter sounds; we shall practice correct pronunciations of such commonly mispronounced words as *mischievous* and *accessories*. We shall repeat over and over the clauses, “He saw himself”; “My hair lies smoothly when I use Wildroot” (television hucksters to the contrary); “Where is it? Where is it? Where is it?” (not “Where is it *at*?”). These usages must be practiced and practiced, chanted, if need be! Ears

must be trained! This borrowing from Shaw shall be a minute contribution to the solution of a puzzling educational problem.

The problem is complicated by the fact that many college graduates cannot speak correctly and when they, as teachers, stand before their classes, they set a crude example. I have heard teachers say: "Everyone must decide for *hissself*; Where is it *at*? These boards must *lay* level"; and even, "I *ain't*, he *throwed*, or he *done*." These teachers often are experts in their fields, authorities in their subjects. But if they themselves cannot speak correctly and precisely before their classes, if they condone and compound the faults in their students by neglect, they are failing to develop in them their ultimate potential.

Are we as teachers of English willing to accept our share of the blame? And are we willing to accept new challenges?

How do I rationalize? I use the tired excuse: "I don't have time!"

So! We English teachers don't have time!

My answer to that *now* is that *we will have to take time*.

I look ruefully at my literature book (not even a third finished and year's end in sight)! I worriedly scan my plan book. What can I cut out? Behind schedule it is! But I firmly believe that speech must be improved everywhere!

So, since I believe we *can* teach our children to speak if we only *will*, I shall take the time with a HIGH HO! PYGMALION AND AWAY!

Studies in Staff Utilization and Use of Teaching Talent

(A Special Projects Committee of the Illinois Association
of Teachers of English)

Report of an IATE Special Projects Committee: Donald Thomas, Chairman, and Valjean Cashen, Arlington High School, Arlington Heights; Dennis Kral, Arlington and Prospect High Schools; Harold McNabb and William Spaulding, Bloom Township High School, Chicago Heights.

Interest in staff utilization and the use of teaching talent has intensified in the United States in recent years. Hundreds of schools

are now engaged in experimental work in this area. An increasing student population, the rising cost of education, and the teacher shortage have given impetus to a re-evaluation of the American school system. In an age of technology, the widespread use of machines has also placed additional pressures on the schools. In particular, an intensive movement to re-examine the role of the teacher and the use of individual talents is now in progress. More and more we are becoming concerned in seeking gifted students and in helping them to develop to their potential.

Extensive research in this area has been carried on by the National Education Association, The Fund for the Advancement of Education (The Commission on the Experimental Study of the Staff in the Secondary School), the University of Chicago (School Improvement Program), and several other groups. In addition many individual teachers have reported experimental work developed in schools which are not a part of a massive program of experimentation. All of the experiments can be grouped into four general classifications: (I) teaching teams, (II) lay personnel, (III) audio-visual and electronic devices, (IV) and freedom from rigid patterns.

I

The team-teaching plan is one in which teachers of different subject areas, or the same subject area, work together on tasks for which they are best prepared. Class size varies from time to time and students work with several teachers at one time on a unit of materials. The group of teachers form a team in teaching a unit of material. Typical of this approach is an experiment conducted at Bloom Township High School, Chicago Heights, Illinois.

To investigate the problem of class size as well as the use of teaching talent, an experimental unit in public speaking, involving teacher teams, was designed to make more effective use of teaching talent, to teach classes of sixty to ninety students, and to provide more released time for classroom teachers.

One teacher served as lecturer and four others as laboratory teachers. The large groups met with the lecturer when the basic processes of various phases of speech were presented and later with the laboratory teacher, in small groups, to deliver speeches. This procedure continued for three weeks, with the large groups meeting eight days and the smaller groups seven days. At the close of the

experiment, both students and teachers were asked for evaluation; both groups agreed that the experiment was a successful method of teaching.

In general, the team-teaching approach has shown that students achieve as much, if not more, than in the traditional one-teacher-per-thirty-students type of organization. Most teachers in experimental programs believe that their abilities and talents are put to better use. Team teaching, however, does produce new problems and intensifies some existing problems. Space for large group sessions is not readily available. Coordinating activities in different rooms is at times confusing to both teachers and students. Routines of attendance taking and signing absence slips are troublesome. These problems, nevertheless, are not of sufficient consequence to deter additional experimentation with teaching teams.

II

The lay personnel plan is one in which non-professional or non-certificated people do tasks usually performed by teachers. Choice of personnel may range from the use of students to the use of non-certificated college graduates. Lay personnel, commonly called aids, help teachers by releasing them from the "chores" of teaching, such as grading papers, taking attendance, supervising study halls and cafeterias, and other clerical and supervisory duties. The teacher is then enabled to reach larger numbers of students, to prepare more adequately, and to concentrate intensively upon instruction.

Experience with the use of non-certificated adult personnel and student help in certain phases of school instruction has, for the most part, proved successful. This has been especially true in the areas of general supervision and clerical work: study hall and library supervision, clerical help for classroom teachers, and general assistance in laboratory classes. Many non-certificated aides also have been encouraged to continue their education and to enter teaching. As the processes in teaching continue to be explored, and as school administration increases in complexity, classroom teaching promises to become a more refined art. At the same time, as the responsibility to become more and more effective in the teaching process increases, some of the other teaching responsibilities will be delegated to non-certificated assistants. Teaching talent is too valuable to waste in study halls, on clerical duties, in cafeteria supervision, and on unskilled "chores." These experiments clearly

indicate that many of the teacher duties can be successfully performed by carefully selected students and paraprofessionals, leaving the teacher free to enrich the instructional program of his students. *It must always be remembered, however, that the teacher remains the single most important person in the learning process, and that aides are merely a supplement to the teacher and not a replacement.*

III

The audio-visual and electronic devices plan is one in which audio-visual and electronic aides are used not only to supplement and to enrich the educational program, but also to perform certain functions now performed by teachers. These inventions include the use of television to present large group lectures, tapes for individual instruction, machines for visual presentation of units of study, extensive use of films, and other new devices for teaching areas of the regular curriculum.

Beyond question television has proved its worth in education. As an aid to instruction, it has been established a firm place in the teaching process. Especially in large cities (Atlanta, Cincinnati, Chicago, Pittsburgh, St. Louis, Detroit, Milwaukee, Norfolk, Oklahoma City, Philadelphia, Miami, Wichita, Louisville, New York, and others) television has been used successfully to teach a number of subjects. Experimental programs for the future show that many other cities and school systems are ready to give these new media an opportunity to be demonstrated. Several experimental programs are now investigating the uses of television at all educational levels. *There seems to be little evidence to show that television cannot become a powerful aid to teaching. Television, supplemented with other electronic aids, cannot, of course, replace the teacher; it can, however, enrich the curriculum, motivate the students, and make a significant and unique contribution in the education of children and adults.*

IV

A freedom-from-rigid-patterns plan is one in which the school breaks from the traditional habit of having each class meet five days a week, of having uniform classes of about thirty students, and of establishing routine which continues to be the same throughout the year. Innovations may include variations in class size; extensive use of television, tape recorders, slide projectors, and films;

more independent study; varying the number of times that the class meets each week; the use of several teachers in the same subject; and the use of resource personnel as a regular part of instruction.

An expanding educational system will require new ideas and new plans. A few schools may be leading the way in establishing a pattern to be used in the schools of the future. Some ideas may be a passing fancy; others may stick.

It is recorded in the Babylonian *Talmud*, Baba Bathra 21A, "Twenty-five students are to be enrolled in one class. If there are from twenty-four to forty, an assistant must be obtained. Above forty, two teachers are to be engaged." Since that time educators have discussed the ideal class size without any general agreement. Similarly the basic structure of the school has remained the same. Conflicting research indicates that no one has yet discovered the ideal class size nor the utopia in school organization, except that the finest educational practice continues to be a superior teacher at one end of the log and a receptive student at the other end. *In the mass of recent experimentation one item is certain: the individual teacher continues to be the single most important person in the education of boys and girls. It is with this in mind that the following recommendations are made. The committee believes that modern technology, modern mass-communication, and modern school organization patterns can enhance the position of the teacher and can elevate teaching to a more universally accepted professional level.*

We further believe that the teachers of English, more than any other group, are in an enviable position to embrace many of the newer experimental techniques which are now being developed. From these experimental projects, the committee has listed suggestions in the teaching of English.

Recommendations

1. *A fresh look at the ideal class size.* Instead of trying to establish a rigid, year-round, thirty-students-to-one-teacher class, English teachers should accept a more flexible class structure with varying numbers in different classes. It is recommended that the base of class numbers be "items to be learned" instead of "how many can one teacher handle." We have already accepted that "slow" classes should be smaller than "fast" classes, that classes in creative writing must be smaller than

regular English, and that speech classes, of necessity, are smaller than other classes. We can now begin to vary grouping according to the "items to be learned." Some items, especially in the "mechanics" area (spelling rules, punctuation, paragraphing, and vocabulary) can be successfully taught in large groups. Other items such as creative writing, interpretation of literature (especially poetry), and reading skills can best be taught in small groups. This flexible system of grouping is a possibility in today's school; and, especially in the English program, it promises to become the accepted pattern of instruction.

2. *Increased use of teaching aids, both human and electronics.*

The English class has vast possibilities for enrichment through the use of television, records, radio, tapes, films, maps, charts, pictures, machines, and community personnel. In no other subject area is there so much enrichment material available as in the field of English. That so many teachers have already made use of these materials, is a tribute to the wisdom of the English teacher. Instead of fearing these "aids" as monsters designed to replace teachers, it is hoped that many more will embrace them as "motivational friends" in the process of instruction. English teachers can correlate classroom instruction with television productions (drama, book programs, and travel series), with educational and commercial films, with educational records, and with teacher-made and commercial tapes. Community personnel engaged in mass communication can be called upon for an occasional lecture. Closed-circuit television, installed in the school, can be used to present much of the material which cannot now be presented because of limitations in equipment, in space, and in time. Many schools have already taken a commanding lead in this area.

3. *Increased use of individual talent and knowledge.* It is unrealistic to state that all teachers of English have equal talent and knowledge or that all English teachers succeed equally well with varying techniques. We, having recognized individual differences in children, are now beginning to accept individual differences in teachers. In order that all students receive the benefits of individual talents and skills, it is recommended that large-group lecturing, team-teaching, and resource-sharing

be intensified. In order that all teachers share personal study and research, it is recommended that English teachers be given some time to share information either during the school year or in summer workshops at the school. The skilled grammarian can use his talents to teach pronouns, verbs, agreement of verb and subject, double negative, and other items of grammar and usage. The poet can read and explain poetry, vitalizing the structures and values in the lives of students, instead of giving it the superficial "enjoyment reading" teachers now give it. The student of biography can bring people "back to life." Each teacher can then make it possible to make his best contribution to the lives of children. In the field of English where it is difficult to have depth education in all areas, the sharing of knowledge, with a flexible system of grouping, has and can continue to prove worthwhile.

4. *Additional clerical aid to teachers.* English teachers now have and can continue to use clerical aid successfully. It is difficult to see why they have not received such help until recent years. Clerical help can compile book lists, check tests, read themes and term papers for mechanical errors, carry on correspondence, and perform other "minor chores" now given to teachers. Once released from these time-consuming duties, English teachers will be able to have time for additional reading, for planning enrichment projects, for preparing large-group lectures, and for individual instruction.
5. *Large-group testing.* The English teacher spends considerable time in testing—both for placement and for testing achievement. Much human effort can be saved by large-group testing. Furthermore, large-group testing avoids errors caused when several persons administer the same test. Greater uniformity can be achieved in large-group testing when only one set of instructions is given, rigid time limits are adhered to, and one person scores all the tests. It has been clearly demonstrated that students tested in large groups save effort. Space for large-group testing, however, is not always readily available and presents a problem in many schools.
6. *Greater use of independent study.* To the English teacher, the library and the individual reading program are among his most capable aids. It is recommended that English classes make

greater use of the library, both for leisure reading and research. In addition, independent study combined with the use of electronic aids has many possibilities in the school program. Research rooms adjacent to the library with free availability of library material can play an important part in the English program. Independent study and library work, however, should not be used merely as a "way of getting rid of the kids."

Changes and recommendations presented by the committee as a result of this study point toward a breaking away from routine methods in the teaching of English. As a final general implication, it may be suggested that change from rigid programming now utilized by many schools may be the element that has made many of the experimental projects successful. Thus varying techniques may not only be a means to an end; they may be an end in themselves.

Although all of these implications need further study and experimentation, the committee believes that each one is worthy of consideration. The committee does not contend that the recommendations are feasible in every school. However, many schools, because of their resources, have the responsibility for implementing new ideas and new programs. These schools have the major responsibility to lead the way in providing better education for the young people of our nation. We only hope that some of these suggestions will be tried, discussed frankly, and evaluated.

Some of the Best Illinois High School Poetry and Prose

This year some of the best poetry written by Illinois students in grades 7 though 12 will be published in the March *Bulletin*, and some of the best prose in the April issue. This is your invitation to submit selected writing of your students.

Please observe the following rules carefully.

1. Please send *poetry* manuscripts to Professor Eugene M. Waffle, Department of English, Eastern Illinois University, Charleston, Illinois. Send *prose* to Professor Ethel Seybold, Department of English, Illinois College, Jacksonville, Illinois. This year the

choices will be made by members of the English departments of Eastern Illinois University and Illinois College.

2. If possible, send the manuscripts no later than December 20, in order that they may be judged during Christmas vacation. January 10 is the final deadline; no piece received after that date can be considered.

3. Typed copy is preferred, but not absolutely essential. Send manuscripts first class. No manuscripts will be returned unless you enclose an addressed envelope of sufficient size and with first class postage affixed.

4. Each teacher is requested to send no more than five pieces of prose or ten poems.

5. It is possible to send a school publication if you wish. If you do so, please mark the selections you want considered. If both poetry and prose are included in the same publication, it will be necessary to send one copy to Professor Seybold and one to Professor Waffle.

6. Do not hesitate to send writing by your seventh, eighth, and ninth graders. The student's year in school will be considered by the judges so that seventh graders, for instance, will not be competing with twelfth graders.

7. Any writing done during the second semester of the 1959-60 school year or during this year until the deadline for submission of manuscripts, is admissible.

8. At the *end* of each selection, include the necessary information in exactly this form:

Robert Campbell, twelfth grade, Washburn High School
Carolyn Grant, teacher

9. Make a careful check of the punctuation of the poetry as well as of the prose. Many poems in the past have been disqualified because of inadequate punctuation.

10. Before the submission of manuscripts, check with each student to be sure the work is original. Failure to submit original work can cause embarrassment to the writer, to the teacher, and to the *Bulletin*. Enclose with the writing a statement to this effect: To the best of my knowledge the enclosed manuscripts were written by the students whose names they bear.

